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Concerto. Piano. No. 5
Op. 73. E^b major. arr.
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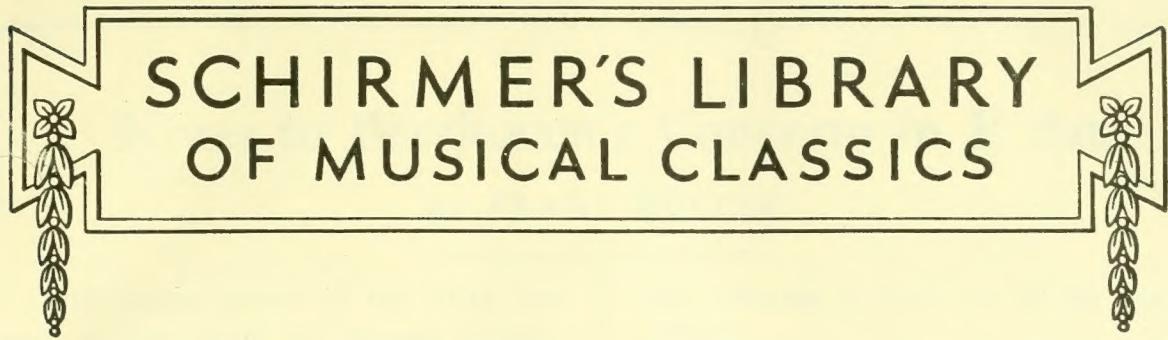
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LUDWIG VAN BEETHOVEN

Concerto No. V

For the Piano

Provided with Fingering, and with a
Complete Arrangement, for Piano,
of the Orchestral Accompaniment

by

FRANZ KULLAK

The Introduction and Notes
translated from the German

by

DR. THEODORE BAKER

Concerto No. I, Op. 15, in C major—Library Vol. 621
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New York

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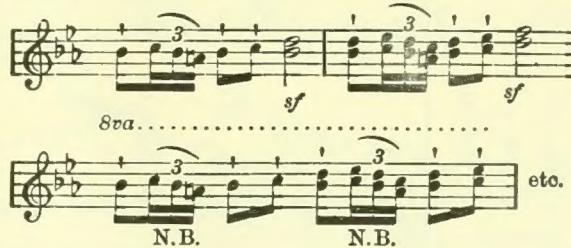
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Notes to Beethoven's Concerto in E flat

By FRANZ KULLAK

The present edition of this Fifth Concerto is the result of renewed revision. Besides comparison with the Autograph of the score (in the Royal Library, Berlin), we have collated the text with three different impressions of the original edition published by Breitkopf & Härtel, register [running number of publication] 1613, which we shall call A, B and C respectively. All three impressions were taken from the same plates; though C was provided with a new title-page. Impressions A and B* are quite similar externally; but in B a considerable number of errors are corrected, these errors being, in fact, of such a kind (to judge by the autograph of the score, at least) that they ought properly to have been corrected before the publication of A. As for the other corrections contained in B, there can hardly be a doubt, judging from external and internal evidence†, that they are directly traceable to the composer's own intentions. These changes, of course, are likewise to be found in C. Moreover, we give in the present edition as complete a list as possible of the differences between the Autograph and the Original Editions, and also between these latter, omitting, of course, mere mistakes in writing and engraving. Here we shall take note of one special case, for which there was no room in the foot-notes. The following passage [on p. 10, etc.] has (at least with regard to the non-staccato notes)

the following notation in all the original editions:



In the Autograph, the slurs in the third measure (at N. B.) are altered and prolonged by very heavy strokes, followed in our text and other recent editions. In fact, the original slurring appears to have been [Autogr. (former notation)]:



the staccato may have been added later. Touching the staccato we should also observe, that the original editions do not admit of a consistent discrimination between the signs ····· and '·'·'·' The former appear only in isolated instances. A few dots in the Adagio proved to be dashes in the Autograph.

Finally, with regard to the Tutti, it will be of interest to learn that they are indicated, in the piano-part of the Autograph, and similarly in the Original Editions, by figured basses with large note-heads, together with melody-notes and occasional harmony-notes in smaller notes. The Tutti-arrangements in the present edition were made by the editor after a Breitkopf & Härtel score in large 8vo.

Berlin, 1882.

F. K.

* Their title, mostly in italics, reads literally: "Grand / Concerto / Pour le Pianoforte / avec Accompagnement / de l'Orchestre / composé et dédié / à Son Altesse Imperiale / Rodolphe / Archiduc d'Autriche etc. / par / L. V. Beethoven / Propriété des Éditeurs / Ouvr. [sic!] 73.—Pr. 4 Rthlr. / à Leipzig / Chez Breitkopf & Härtel."—Compare herewith Nottebohm's Thematic Catalogue of Beethoven's compositions (2nd Ed.), in which the title of the edition of May, 1811, is given word for word like the above (though omitting statement of price, and slightly deviating in orthography and punctuation). As to time of publication, also cf. the "Intelligenzblatt zur Allg. Mus. Zeitung" of 1811. In No. II (February)—the Concerto is advertised to appear

"shortly." In No. VI (May 22), it is announced as published; whereas in No. V (May 8), no mention is made of it.—The title of impression C (printed in the forties) begins with the words: "Cinquième Concerto."—A still later edition by Moscheles, distinguished as a "nouvelle édition" (Breitkopf & Härtel), has the register 7738, and appeared toward the end of the forties.

† Cf. a fragment of a letter written by Beethoven and printed in Nohl's "Neue Briefe Beethovens" (Stuttgart, 1867) as No. 60; also the composer's letter of May 6 to the publishers, printed by Thayer (Life of Beethoven, iii, 166).

Fifth Concerto.

Dedicated to His Imperial Highness Archduke Rudolph.

Composed 1809. Published 1811, by Breitkopf & Härtel.

L. van BEETHOVEN. Op. 73.

New revised edition, 1889.

Allegro.

Pianoforte I. Solo.

Pianoforte II. (Orchestra.)

Bassoon.

(1)

(2)

Allegro.

ff tutti (Cadenza)

espress.

Tutti Solo

ff

(Cadenza)

(1) Fingering from the Original Editions.

(2) On the execution of the trill, see Introduction to Op. 15.

This page of sheet music for piano contains six staves of musical notation. The music is primarily in common time, with some measures in 2/4 time indicated by a '2' above the staff. The key signature is one flat. The notation includes various dynamics such as *tr* (trill), *espress.*, *RIT.*, *ff*, and *ped.*. Fingerings are shown as numbers above or below the notes. Performance instructions like 'Tutti', 'Solo', and '(Cadenza)' are included. The music consists of six staves of musical notation, with the first two staves being treble clef and the remaining four being bass clef. The notation includes various dynamics such as *tr* (trill), *espress.*, *RIT.*, *ff*, and *ped.*. Fingerings are shown as numbers above or below the notes. Performance instructions like 'Tutti', 'Solo', and '(Cadenza)' are included. The music consists of six staves of musical notation, with the first two staves being treble clef and the remaining four being bass clef.

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(♩ = 120–128; acc. to Czerny: (1) ♩ = 132)

Re. *

tutti *sforzando* VI. I. *sforzando* VI. II. *sforzando* *dim.*

sforzando *Re.***

pizz. pp *B. pizz. pp* *Tp. sempre pp*

VI. *cresc.*

pp *B. arco legato* *cresc.* *cresc.* *pp* *Re.* *Re.*

Musical score for orchestra, page 6, measures 11-12. The score includes parts for Violin I (Vi. I.), Bassoon (Bass.), Trombone (Tr.), Horn (Hn.), Oboe (Ob.), Clarinet (Cl.), Flute (Fl.), Bassoon (Bass.), and Double Bass (Double Bass). The music features complex rhythmic patterns with sixteenth-note figures, dynamic markings like *f*, *p*, *p dolce*, and *cresc.*, and performance instructions such as *sempre stacc.*

This page from a musical score features several staves of music for orchestra and piano. The top staff shows the piano in treble and bass clef with dynamic markings like *dim.*, *p*, *Wind*, *V.I.*, and *V.II.*. The second staff includes parts for *Viola*, *B.*, *tutti*, *legato*, *Ob.*, *Hn.*, and *Bssn.*. The third staff has sections for *Fl.*, *Fl.*, *Solo*, *cresc.*, *f*, *dim.*, and *Bssn.*. The fourth staff includes *Q.*, *pizz.*, *cresc.*, *dim.*, and *Q. arco*. The fifth staff shows *dolce* and *pizz.* The bottom staff features complex fingerings for the piano, such as (2) 242, (1), and (2).

(1) The *light* slurs (also given thus in the Autogr.) in the bass staff are omitted in the orig. editions.

(2) In the last two measures the notation for the right hand, in the orig. editions, runs (improperly) thus:

Tutti Vl.

cresc.

f (1) Hn. Tr. Vl.

Q.f. f Hn. Rwd. *

Solo Vl. VI. I. Vl. II.

p Viola

(1) This *f* is repeated in the Autogr.

erese.

sforzato (1)

R.H. L.H.

Bssn.

Fl. Ob. Q.

Bssn.

(1) Acc. to the Autogr., "sforzato," in the orig. editions only *sfz* is given here, but further on *sforzato*.

sf sf sf sf sf sf

dim. *pp leggiermente*

VI pizz.

C1.
Bssn.
pp
Uno Violoncello
Rd.

11

(1) On the employment of the pedal *cf.* the Notes to Op. 37 p. 23, and Op. 58, pp. 15 and 34 of our edition.

(2) Fingering of the orig. editions.

8

Violin 1
Violin 2
Viola
Cello

L.H.

pizz.

Wood-wind & Q.

Hn. pp

(1) *f* in analogy with the parallel passage on p. 29 (omitted in all sources).

The musical score consists of six staves of cello music. The first five staves are for the cello, with the sixth staff providing harmonic support from the bassoon. The notation is dense, featuring sixteenth-note patterns, grace notes, and slurs. Fingerings are indicated above the notes, and dynamic markings like 'sf' and 'p' are used. The bassoon part at the bottom includes dynamic markings 'f' and 'p' and a 'pizz.' instruction.

(1) Here an "sf" is given (probably by mistake) in the original editions.

(2) Repeated in the orig. editions.

14

The musical score consists of six staves of music, each with a different instrument's part. The instruments include two violins, a cello, a double bass, a flute, and a clarinet. The score is in 2/4 time, with a key signature of one flat. The first staff (Violin I) has sixteenth-note patterns with fingerings like 3 5 2 4, 2 4 1 5, and 3 5 2 3. The second staff (Violin II) has eighth-note patterns. The third staff (Cello) has eighth-note patterns. The fourth staff (Double Bass) has eighth-note patterns. The fifth staff (Flute) has eighth-note patterns. The sixth staff (Clarinet) has eighth-note patterns. Various dynamics and performance instructions are included, such as *dim.*, *pizz.*, *arcò*, *pp*, *pp*, *Fl.*, *p*, *dolce*, *cresc.*, and *Bassn.*

8

p leggiermente

Q. cresc.

p pizz.

8₅

pp

Rw. 5

Ob. Cl. Bsn.

pp

pizz.

(1) This * follows the parallel passage and the Autogr. (omitted in the orig. editions).

Tutti

cresc.

f

f

areo

cresc.

f

f

ff

p dolce

Cl.

Ob.

Fl.

cresc.

f

This page from a musical score contains six staves of music for orchestra, arranged in two columns of three staves each. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4.

- Top Staff:** Wind section. Dynamics: ff (stacc.), ff, ff.
- Second Staff:** Violin I (VI. I.). Dynamics: p, p. Articulation: Legato. Performance instruction: *.
- Third Staff:** Bassoon (Bassoon). Dynamics: p. Articulation: *.
- Fourth Staff:** Bassoon (Bassoon). Dynamics: p. Articulation: *.
- Fifth Staff:** Flute (Fl.). Dynamics: p. Instruments: Ob. (Oboe), Cl. (Clarinet). Articulation: *.
- Sixth Staff:** Bassoon (Bassoon). Dynamics: p. Articulation: *.

Solo Section: Solo part with fingerings: 3-1-3-1, 3-1-2-3, 1-3. Dynamics: cresc., cresc.

Bottom Section: Bassoon (Bassoon) dynamics: cresc., dim.

Final Measures: Bassoon (Bassoon) dynamics: dim., 1-2-4-2, 5-4-2, 3-4-2-1, 5-4-2-1. Woodwind section dynamics: pp, pp, pp.

Musical score page 18, featuring six staves of music for orchestra. The score includes parts for Violin 1, Violin 2, Cello, Double Bass (Bassoon), Flute, Clarinet, Oboe, and Trombone (Bass). The music consists of six measures. Measure 1: Violin 1 and Violin 2 play sixteenth-note patterns. Measure 2: Double Bass (Bassoon) plays eighth-note chords. Measure 3: Cello plays eighth-note chords. Measure 4: Trombone (Bass) plays eighth-note chords. Measure 5: Flute and Clarinet play eighth-note chords. Measure 6: Oboe and Trombone (Bass) play eighth-note chords.

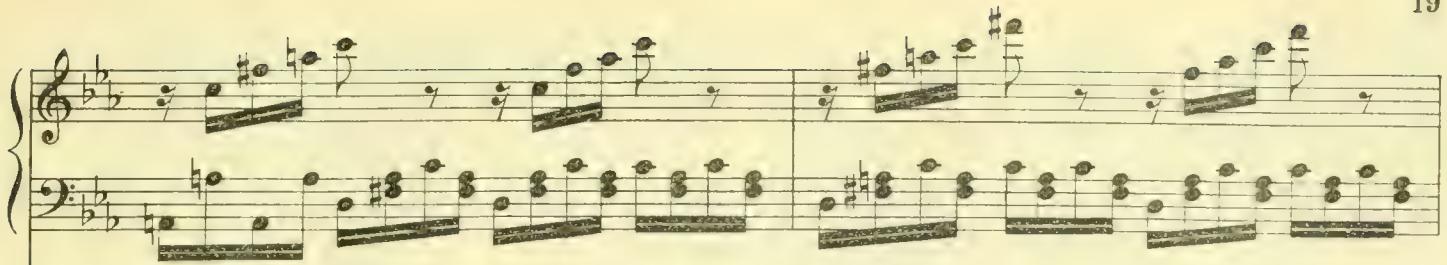
Violin 1
Violin 2
Cello
Double Bass (Bassoon)
Flute
Clarinet
Oboe
Trombone (Bass)

pizz.
p dolce
arco

leggiermente

p dolce

pizz.



pizz.

15415

A page from a musical score for orchestra, page 21. The score consists of six staves of music. The top two staves are for strings (Violin I, Violin II, Viola, Cello, Double Bass). The third staff is for Bassoon (Bassn.). The fourth and fifth staves are for strings. The bottom staff is for strings. The music is in common time, with a key signature of one flat. The notation includes various note heads, stems, and bar lines. There are dynamic markings such as *sf*, *fp*, *p*, and *ten.*. Fingerings are indicated by numbers above the notes. The bassoon part has a melodic line with some rests. The strings provide harmonic support with sustained notes and rhythmic patterns. The overall style is characteristic of late 19th-century symphonic writing.

(1) Execution, on our modern pianos:



espressivo

cresc.

pp

eresc.

Viola

pp legato

Vlc.

cresc.

cantabile

Ob. Cl. Hn. L. Rd.

pp

cresc.

1. *dim.*
 2. *più piano*
 3. *pp*
 4. *Viola*
 5. *cresc.*
 6. *Vi. II.*
 7. *cresc.*
 8. *Viola*
 9. *tutti*
 10. *ff*
 11. *Rd.*

Solo

ff

p Hn.

p Cl.

Bsn.

f

ff

ff

Rd.

Rd.

Rd.

Rd.

senza tempo

(1)

(2)

32

3 2

3 5

4 3 2 3

Cadenza

(1) In Edition B, * is given (omitted in A and the Autogr.).

(2) A bar given here in the orig. editions is omitted in the Autogr. (erased: end of the page).

Musical score page 25, featuring six staves of music for orchestra. The score includes parts for Flute, Clarinet, Bassoon, Trombone, and Percussion. The music consists of six systems of measures. Measure 1242 starts with a flute solo. Measures 1243-1244 show a transition with various rhythmic patterns. Measures 1245-1246 feature a dynamic 'f' (fortissimo) with 'Tutti' markings. Measures 1247-1248 show a 'Solo' section for Clarinet and Bassoon. Measures 1249-1250 show a 'cresc.' section. Measures 1251-1252 show a dynamic 'p' (pianissimo) with 'cantabile' markings. Measures 1253-1254 show a dynamic 'pp' (pianississimo). Measures 1255-1256 show a dynamic 'sempr pp' (semper pianississimo).

(1) In large note-heads, in the orig. editions.



8

8

8

sforzato

Hn. II.

(p)

Bssn.

Cl. *p*

The image shows a page of musical notation from a score, likely for orchestra or large band. It consists of eight staves of music, each with a different instrument's part. The instruments represented include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Horn). The music is written in common time, with a key signature of one flat. The notation is dense with notes, rests, and rests. Dynamic markings such as fortissimo (ff), sforzando (sf), and piano (p) are used throughout. Performance instructions like 'Hn.', 'Cl.', 'Bass.', 'dim.', and 'pizz.' are also present. The page is numbered 27 in the top right corner.

(1) In the Autogr., and likewise in the paralleled passage in the orig. editions, *

Solo.

Ob.
Cl.
Hn.

Bassoon
Bassoon*

Wind
Wind*

Bassoon
Bassoon*

Bassoon
Bassoon*

Bassoon
Bassoon*

Wind
Wind*

Bassoon
Bassoon*

Ob.
Cl.
Hn.

Bassoon
Bassoon*

Q. pizz.

p (stacc.)

staccato

(1) *8va bassa* on our modern pianos.

(2) Edition A gives $\text{F} \# \text{A} \text{C} \text{E}$ (ditto in the Autogr.); Edition B: $\text{F} \# \text{A} \text{C} \text{E}$

15415

32

 Fl. *p dolce*
 Ob. Cl. 2:
 Hn. *cresc.*
*Rit. **
 Q. *(pp) cresc.*
p leggiermente
p pizz.
Rit.
Fl.
Ob.
Cl.
pp
Rit.

Rit.

5 1 2 4 5 1 2 4 5 1 2 3
 5 2 1 2 4 1 2 4 5 2 4
 1 3 1 2 3 4 5 1 2 3
 (cresc.)

sempre R. (1)

R. ad. * cresc.

f Tutti

R. ad. * f Tutti

Solo ff R. 1 2 4 (f)

R. ad. * (f)

Tutti

R. 4 3 2 (f)

(2) Solo ff R. 1 2 3 (f)

R. ad. * (f)

R. 4 3 2 (f)

R. ad. *

(1) In the orig. editions; omitted in the Autogr.

(2) The rests in the right hand follow the Autogr.; those in the left hand are also in the orig. editions.

Non si fa una Cadenza, ma s'attacca subito il seguente

Solo

A page from a musical score containing six staves of music. The top two staves are for strings (Violin I and Violin II) in common time, B-flat major. The third staff is for Double Bass. The fourth staff is for Horn (Hn.) in common time, B-flat major, with dynamic markings *p* and *pizz (pp)*. The fifth staff is for Double Bass. The bottom two staves are for strings (Violin I and Violin II) in common time, B-flat major. The score includes fingerings and slurs. The page number 35 is in the top right corner.

Hn. *p*
pizz (pp)

pp leggiermente

VI. *pp sempre*
 Wind *ppp*
 B.
ppp *R. ad.*

A detailed musical score page from a classical piece, likely for orchestra or band. The page is numbered 36 at the top left. It features six staves of music, each with a unique set of rhythmic patterns and dynamic markings. The first staff uses a treble clef and includes a 'cresc.' instruction. The second staff uses a bass clef and includes a 'ppp' marking. The third staff uses a treble clef and includes 'VI. I.' and 'cresc.' markings. The fourth staff uses a bass clef and includes a 'Tutti' marking. The fifth staff uses a treble clef and includes a 'f' marking. The sixth staff uses a bass clef and includes a 'tutti' marking. The score concludes with a final staff featuring a 'Wood-wind & Q. p' marking.

ff
Læ.
Wind
f
Læ.
*
* Læ.(1)
*
Læ.
* Læ.
*
8
dim.
(1) (Læ.)
Cl.
dim.
Læ.
*
8
p
Fl.
p
Q. Bsns.
più p
Læ.
(2) Læ.
più p

(1) Omitted in the Autograph.

(2) Acc. to the orig. editions *. In the Autogr. this measure, and the next 15, are lacking; they are given in a copy, but without the piano-part.

8

Fl. cl.

Bsn.

Rwd.

** Rwd.*

dim.

Wind

Q.f.

p.

Bsn.

sempr. p.

*Rwd.***

Ossia 8
più facile:

8

più p

più p

pizz.

8

pp

pp
Hn. II

pp

leggiermente

pizz.

Musical score page 40, measures 1-5. The score includes parts for Violin 1, Violin 2, Cello, Double Bass, and Bassoon.

Measure 1: Violin 1 (G clef) plays eighth-note patterns. Fingerings: 1 2 4 2 1 3 5 3.

Measure 2: Violin 2 (C clef) and Cello play eighth-note chords. Fingerings: 4 2 5 3 5 2 4.

Measure 3: Double Bass and Bassoon play eighth-note chords. Fingerings: 3 5 2 4 3 5 4 2 3 5 2 4.

Measure 4: Violin 1 continues eighth-note patterns. Fingerings: 1 3 2 3 1 3 2 3 1 2 4 2 5.

Measure 5: Double Bass and Bassoon continue eighth-note chords. Fingerings: 3 5 2 4 3 5 4 2 3 5 2 4.

Musical score page 40, measures 6-10.

Measure 6: Crescendo dynamic. Violin 1 fingerings: 1 3 2 3 5 3 2 3 1 2 4 2 5.

Measure 7: Viola (Cresc.) and Trombone (B.) entries.

Measure 8: Viola (Cresc.) and Trombone (B.) entries.

Measure 9: Viola (Cresc.) and Trombone (B.) entries.

Musical score page 40, measures 11-15.

Measure 11: Violin 1 fingerings: 1 3 2 3 5 3 2 3 1 2 3 5 1 2 4 5.

Measure 12: Double Bass fingerings: 1 5 4 2 5 4 3 1.

Measure 13: Clarinet (Cl.) and Horn (Hn. cresc.) entries.

Measure 14: Trombone (T.) entries.

Measure 15: Trombone (T.) entries.

8

f

Rd.

Cl.
f Tr. Hn.
Tp.

(*più f*)

8

fff sempre Rd.

pìù f

Rd. *

8

sempre Rd.

(1)

ff

*Rd. ** *Rd. **

(1) All following staccato signs in this passage are omitted in the Autogr. (but given in the orig. editions).

Adagio un poco moto. (♩ = 66; Czerny ♩ = 60)

Tutti

VI. I & II. con sordino

(1) ♩ (not C) acc. to the Autogr. and the orig. editions.

Musical score for orchestra and piano, page 13, measures 432-437.

Measure 432: Treble clef, 2/4 time, key signature 3 sharps. Bassoon part: eighth-note patterns. Piano part: eighth-note patterns. Dynamics: *cresc.*

Measure 433: Treble clef, 2/4 time, key signature 3 sharps. Bassoon part: eighth-note patterns. Piano part: eighth-note patterns. Dynamics: *dim.*

Measure 434: Treble clef, 2/4 time, key signature 3 sharps. Bassoon part: eighth-note patterns. Piano part: eighth-note patterns. Dynamics: *pp espressivo*

Measure 435: Treble clef, 2/4 time, key signature 3 sharps. Bassoon part: eighth-note patterns. Piano part: eighth-note patterns. Dynamics: *pp*

Measure 436: Treble clef, 2/4 time, key signature 3 sharps. Bassoon part: eighth-note patterns. Piano part: eighth-note patterns. Dynamics: *pp*

Measure 437: Treble clef, 2/4 time, key signature 3 sharps. Bassoon part: eighth-note patterns. Piano part: eighth-note patterns. Dynamics: *pizz.*

44

Hn. dolce

pizz.

Ob. cresc.

f

sf

Hn. sf

dim. - (1)

trum 24232 34131 232 34131 232 34131 31 2313 232 3413 232 34131 2313

cresc. -

(1) The dashes of prolongation here and for the following *cresc.* are only in B and C.

24
2 3
4 5
cantabile

(poco stacc. ed arpegg.)
pizz.

53 4323
1 2 3 4 5 4 3 2 1 2 3 4 5 3 2
4 2 1 5 3 1

(1) 4212
53 2 1 2 3 4 5 3 2
1 2 3 4 5 3 2

cl.
p *Bsn.*

242
tr.
cresc.
Wind
VI. L.
Wind
VI.
Wind
Wind
(Q. arco)

Tutti

Solo
(dim)
(p)
molto legato
cresc.
1 2 4 3 1 2 4 1
1 2 4 3 1 2 4 1
1 2 1 2 5 1 2 3 2 1 3 1
1 2 1 2 5 1 2 3 2 1 3 1
1 2 1 2 5 1 2 3 2 1 3 1
1 2 1 2 5 1 2 3 2 1 3 1

dim.
p
pizz.

*R. R. **

(1) Originally $\ddot{\text{A}}$. (2) Prolongation of the slurs acc. to Autogr.

5

(1) >> acc. to the Autogr.

1 4 2 5 1 5 3 4 2 5 3 4 2 5 3

cresc. *dim.*

cresc. *dim.*

(legg. stacc.)

dim. - - -

dim. - - -

dim. - - -

dim. - - -

pp sempre più dim.

pp Rit.

pp pp

pp pp

morendo

Hn. pp

pp

Bsn. pp Hn. p

(pizz.)

pizz.

semplice poco tenuto (1)

Rondo (acc. to Czerny, $\text{d} = 96$)

Allegro.

ff

Allegro.

ff

(1) (2) (3) (4) (5)

ff

espressivo

nachdrücklich (3)

(6)

(7)

(8)

(1) This mark, "semplice poco tenuto," together with the appertinent holds, is omitted in the Autogr. In the next measure, editions B and C contain between the lines, below (and belonging to?) the *ff*, the words "*ma non troppo*." In A this addition is lacking; indeed, there was no room for it in the corrected plate after "Allegro." In the Autograph there stood originally, after "Rondo Allegro" the words "*non tanto*," which were later crossed out (probably by Beethoven himself) with pencil.

(2) "*sf*" though perhaps wholly justifiable on practical grounds, is given by none of our sources in the Solo, for the principal theme; but is found in the arrangement (p. 41), and in the Tutti.

(3) This addition, lacking in the original editions, is found on the extreme lower margin of the Autograph.

A page from a musical score for orchestra, showing six staves of music. The top staff features a bassoon (Bassoon) and a cello (Cello), with dynamic markings like 'f' (fortissimo), 'cresc.' (crescendo), and 'p' (pianissimo). The second staff includes a violoncello (Cello), a double bass (Double Bass), and a bassoon (Bassoon). The third staff shows a bassoon (Bassoon), a double bass (Double Bass), and a bassoon (Bassoon). The fourth staff includes a bassoon (Bassoon), a double bass (Double Bass), and a bassoon (Bassoon). The fifth staff shows a bassoon (Bassoon), a double bass (Double Bass), and a bassoon (Bassoon). The sixth staff includes a bassoon (Bassoon), a double bass (Double Bass), and a bassoon (Bassoon). The score is written in common time, with various dynamics and performance instructions throughout.

(1) Fingerings of the orig. editions; but not marked until the repetition of the passage on p. 63.

(2) Facilitated: originally written $\ddot{\text{A}}$.

(3) The Autogr. gives: These arpeggio-signs are all omitted in edition A; also in the parallel passage. In edition B the chords are crossed, as in the Autogr., but in different places.

- repeat -

51

Solo

p poco ritard. f p poco ritard. ff ff

(1) (2)

dolce

dim. VI.

pizz.

dolce

Viola

areo

(1-1) In the Autogr. (not in the orig. editions) all the note-heads of this entire arpeggio are (intended to be) of the same size.

(2) Slurs acc. to the parallel passage in the Autogr. Cf. also p. 64.

(1) Facilitated: 

53

tr. espress.

nachdrücklich

pizz.

Tutti Q. & Hn.

Solo

pp arco

leggiermente

cresc.

Modulation

V. b.

C-F

VI. I.

Tutti

ff

Bsn.

Fl.

Ob.

Bsn.

Solo

f

sf

sf

Q.

1 2 4 1 2 4 1 2 4 5

3 2

3 3

3 5 4 2 4 1 2 4 1 2 5

1 2 5 1 3 5

2 4

2 5

dim.

p più p

pp

f

sf

sf

sf

pizz. $\text{R} \ddot{\text{o}}$

Q.

8

sempre forte (1)

(2)

(3)

Pno.

f(1)

sf sempre f

VI.II. *p*

VI.I. *p*

Viola *arco*

Vlc. *p*

8

ff

Tutti

ff *Viola*

f *(Viola ff)*

(1) Acc. to the Autogr.

(2) "p" in the orig. editions; inaistinct in the Autogr. (*Ped.?*).

(3) Edition B has the 5th, ed. A (probably by mistake) the 4th finger.

(4) Added note in recent editions; originally only *c*. Also cf. p. 25 of our edition of the C-minor Concerto.

Vl. I. Cl. Bsn. Viola *ff*

f *f* *f*

Rwd. * Rwd. *

Solo. 8

pp *dolce pp*

Hn. Hn. *pizz. p*

pp Hn. Hn. *sempre pp*

8

sempre pp

arco

pp

8

(1) In the Autograph, "dolce" (not given in the orig. editions).

sempre pp

Vlc.

sempre pp

VI. I.

VI. II.

Viola

Tutti

VI. II. (ff)

(1)

Wind

f (VI. II. ff)

VI. I.

Tr.

Hn.

Ob.

pp Bsn.

Bsn.

Rd.

Rd.

*

(1) Here *f* in the Autogr. (not given in the orig. editions). The *c* is an added note (as on pp. 55 and 59).

A B Piano

Solo *pp*

pizz.

Ob.

Bsn.

sempre ligato e pp

arcu

ppp

** Rec.*

f

Viola

5

VI.II. VI.I. Vcl.

f

8

Tutti

VI.I.

Bsn.

f. (1)

Bass. *

Bass. *

Bass. *

Bass. *

Solo

5

p

Viol. pizz.

(1) This *f* omitted in the Tutti-arrangement of the Autogr. The *g* in the bass is an added note, as in the parallel passages.
15415

Musical score for piano, page 60, featuring six staves of music. The score includes dynamic markings such as *ff*, *L² ad lib.*, *ff* *L²*, *p*, and *Wind*. Fingerings are indicated by numbers above the keys, such as (1) 5, (1) 3 1 3 5 3, (1) 3 5 3 1 3, and (1) 4 2 1 4. Performance instructions like "Staccato" and "arco" are also present. The music consists of measures of eighth and sixteenth notes, with some measures featuring rests or sustained notes.

(1) Fingering only in the Autograph.

(2) "Staccato" in the Autogr., and in editions B and C. The two following in B and C only.

sempref

⁽¹⁾

dyn.

p

(2)

eresc.

B pizz. Viola

f

p

ff

p

espr.

ped.

Hn.

ped.

1 2
3 4

(1) In the orig. editions *sf* is repeated here. The Autograph has only a comprehensive sign of repetition ("sim."), which probably refers only to the notes.

(2) This *p*, repeated here in the orig. editions, appears to have been the sole such sign in this place in the Autograph; the preceding *p* was in pencil, then retraced in ink.

Sheet music for string quartet, featuring six staves of musical notation. The music is in 2/4 time, with a key signature of two flats. The notation includes various dynamics such as *f*, *pizz.*, *cresc.*, *Tutti*, *p areo*, *tutti*, and *Red.* The score consists of six staves, likely representing the first violin, second violin, viola, cello, bassoon, and double bass. The music is divided into measures by vertical bar lines, and specific notes or groups of notes are marked with horizontal bar lines above them, indicating rhythmic groupings.

15415 (1) Fingering of the orig. editions.

The musical score consists of eight staves of music. The top staff is for the Bassoon (Bassoon), followed by two staves for Trombones (Trom.), one for Horn (Hn.), one for Viola, one for Trumpet (Tp.), and two staves for the Piano (Piano I and Piano II). The music is in common time and includes various dynamics such as *f*, *s*, *ff*, *dim.*, and *p*. Fingerings are indicated with numbers above or below the notes, particularly in the solo piano section. Performance instructions like "Solo" and "dolce" are also present. The score is numbered 63 at the top right.

Tutti

8.

dolce

cresc. -

arco

8.

(1)

ff

(2)

2 *3* *1*

f

sf

4 *5*

(1) Facilitated: etc.

(2) *Stacc.* in the orig. editions (and the parallel passage); not given in the Autograph.

8

dim.

Tutti

Solo

Tutti

Rec.

tutti

Bsn.

Rec. * Rec. * Rec. *

Rec.

Solo

^{4 5}

^{(1) espressivo}

mit Nachdruck

Tutti

Rec. *

Rec. *

Rec. *

cresc.

Tutti

p

Rec. *

Rec. *

Rec. *

p

(1) Autogr. gives **p** (omitted in the orig. editions).

Tutti

tutti

cresc.

Rd. * *Rd.* * *Rd.* *

Rd. * *Rd.* * *Rd.* *

Rd. * *Rd.* * *Rd.* *

Solo

(1) *Bssn. dolce*

Hn.

*Rd. * Rd. **

p

Bssn. dolce

Hn.

*Rd. * Rd. **

p

tr.

d.

V. pizz.

(1) The **p** in the Tutti-arrangement of the Autogr. is omitted in the orig. editions; — in all four sources, the **p** is omitted for Cor.; in the Autogr., on the other hand, the bassoon has the direction "*Solo, dolce.*"

tr.

8

8

43. 4323

Tutti

tutti

f arco

Pd.

Solo

V.

pizz.

Tutti

Tr.

Hn.

Bass.

Double Bass.

(2)

(1)

sempre pp

(1) This ***f***, not quite as distinct in the Autogr. as the simultaneous ***f*** for the orchestral instruments (but in no event belonging to the Tutti-arrangement - Corni), is omitted in the orig. editions.

(2) More recent editions publ. by Br. & H., among them that by Moscheles, give ***p*** here and also two measures further on; just here a leaf of the Autograph is missing.

Musical score for orchestra, page 70, measures 1-7. The score consists of five staves. The top staff uses a treble clef and includes dynamic markings *sf*, *sf*, *sf*, and *semper dim.*. The bottom staff uses a bass clef and includes measure numbers (2) through (7). The score features various rhythmic patterns, including sixteenth-note figures and sustained notes, with changing key signatures (B-flat major, A major, G major, F-sharp major, E major) indicated by sharp and double sharp symbols.

(1) The repetition of this *f* is omitted in the Autogr., and also in the printed Orig. Quartet Parts (edition C), to which we are able to refer.

